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Music
Standard level
Listening paper

Wednesday 20 November 2019 (morning)

2 hours

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Section A: answer either question 1 or question 2.
A clean score of the prescribed work must be used.
- Section B: answer either question 3 or question 4. Answer both question 5 and question 6.
The score required for question 3 is in the score booklet provided.
Questions 3 to 6 correspond to the music tracks 1 to 4.
You may listen to the tracks as many times as you wish.
- The maximum mark for this examination paper is **[80 marks]**.

Section A

Answer **either** question 1 **or** question 2.

Question 1 refers to the work ***Brandenburg Concerto No 2 in F major*** by **Johann Sebastian Bach**.
Question 2 refers to the work ***Dances of Galánta*** by **Zoltán Kodály**.

Justify your answer with reference to the work by Bach or Kodály.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) in the work/extract.

Either

1. *Brandenburg Concerto No 2 in F major* by Johann Sebastian Bach

Explore the use of counterpoint (the combination of different melodic lines) in any two movements of Bach's *Brandenburg Concerto No 2 in F major*.

[20]

Or

2. *Dances of Galánta* by Zoltán Kodály

Discuss the use of rhythm (including tempo) and harmony in each of the following three passages from *Dances of Galánta*:

- Bars/measures 50–93 (1st dance)
- Bars 94–150 (2nd dance)
- Bars 236–334 (4th dance).

[20]

Section B

Answer **either** question 3 **or** question 4.

Answer **both** question 5 **and** question 6.

Answers should include relevant **musical**:

- elements: such as (but not limited to) duration, pitch, tonality, timbre/tone colour, texture, dynamics
- structure: such as (but not limited to) form, phrases, motifs
- terminology and its appropriate use
- context: such as (but not limited to) cultural, historical and stylistic context.

Justify your answers with reference to evidence from the extracts.

Evidence should be located by using bar(s)/measure(s), rehearsal number(s), and/or instrument(s) where a score is provided; and by using timings (minutes and seconds) where no score is provided.

Either

3. *Piano Trio No 39 in G major, Movement III* by Franz Joseph Haydn

(Track 1. Score provided. Music fades from 1 minute 46 seconds.)

With clear reference to the score provided, analyse, examine and discuss in detail what you hear in this extract.

[20]

Or

4. *Seid nüchtern und wachet (Faust Cantata), Movement VII (Es geschah)* by Alfred Schnittke

(Track 2. No score provided. Music fades from 2 minutes 44 seconds.)

Analyse, examine and discuss in detail what you hear in this extract.

[20]

5. Unidentified piece

(Track 3. No score provided. Music fades from 1 minute 53 seconds.)

Analyse, examine and discuss in detail what you hear in this extract.

[20]

6. Unidentified piece

(Track 4. No score provided. Music fades from 1 minute 50 seconds.)

Analyse, examine and discuss in detail what you hear in this extract.

[20]
